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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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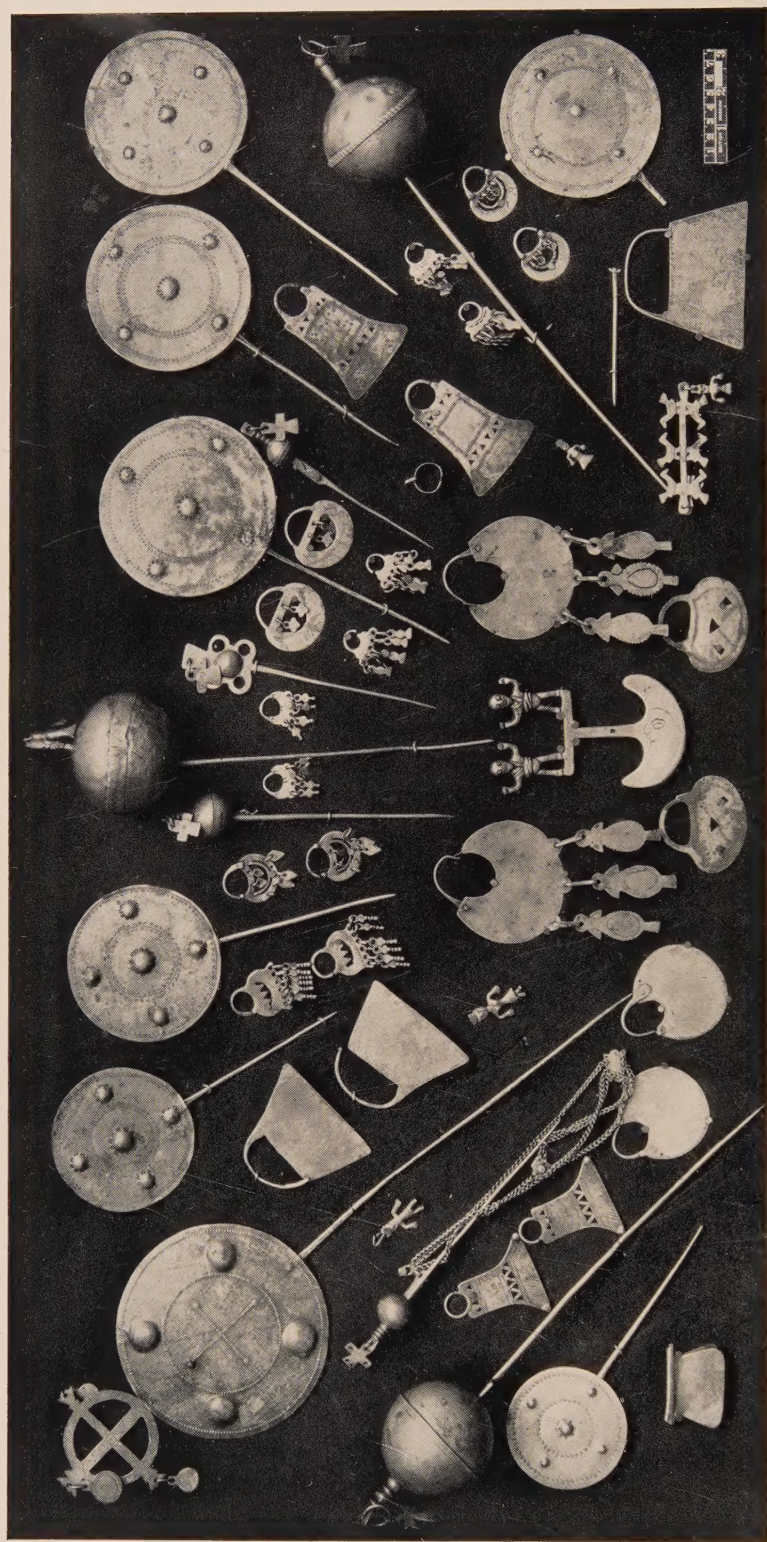
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XLII. ARAUCANIAN INDIAN HORSE-TRAPPINGS AND PERSONAL ORNAMENTS
LENT BY H.M. THE KING

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81. HORSE-TRAPPINGS AND PERSONAL ORNAMENTS
OF THE ARAUCANIAN INDIANS OF CHILE. LENT BY
H.M. THE KING.

HIS Majesty the King has been graciously pleased to offer to the Trustees of the British Museum a series of objects, collected on his world tour as Prince of Wales, from Africa, Polynesia, and South America, to be deposited as a permanent loan.

The accompanying illustrations (Pls. XLII, XLIII) show a series of horse-trappings and personal ornaments from the Araucanian Indians of Chile. These include cloak-pins, ear-ornaments, necklaces, and pendants, as well as harness-ornaments.

So far this class of primitive silver work has been poorly represented in the Museum Collections, and the present Royal Loan is an interesting and valuable addition to the series illustrating the craftsmanship of the nomadic tribes of South America.

T. A. JOYCE.

82. A BOOK-ILLUSTRATION BY JOHN CONSTABLE.

THE charming little landscape in pen and grey wash, reproduced on Pl. XLIV, has been recently presented to the Department by Mr George A. Simonson, through the National Art-Collections Fund. It is a study for the single contribution made by Constable towards a series of illustrations to Peter Coxe's poem 'The Social Day', originally written about 1814, and advertised to appear in that year, but not actually published till 1823. In the Victoria and Albert Museum (342-1888) is a modified version of the design in pen and watercolour. This latter is actually the finished drawing as engraved by John Landseer opposite p. 92 of the work, to illustrate the lines:

Reflection called to Reason's aid,
'Tis then the landscape on the mind
Leaves an impressive tale behind.

The author informs us in his preface (p. xiv) that 'when it was known that it was his intention to embellish his poem with suitable pictorial illustrations, proffered services were showered on him as numerous as they were unexpected; and he has to state, that the infinitely greater part of the admirably executed subjects which will present

themselves in their appropriate situations, were accomplished after paintings and drawings spontaneously given him by the highly valued artists', amongst whom we find the name of 'Constable, A.R.A.'

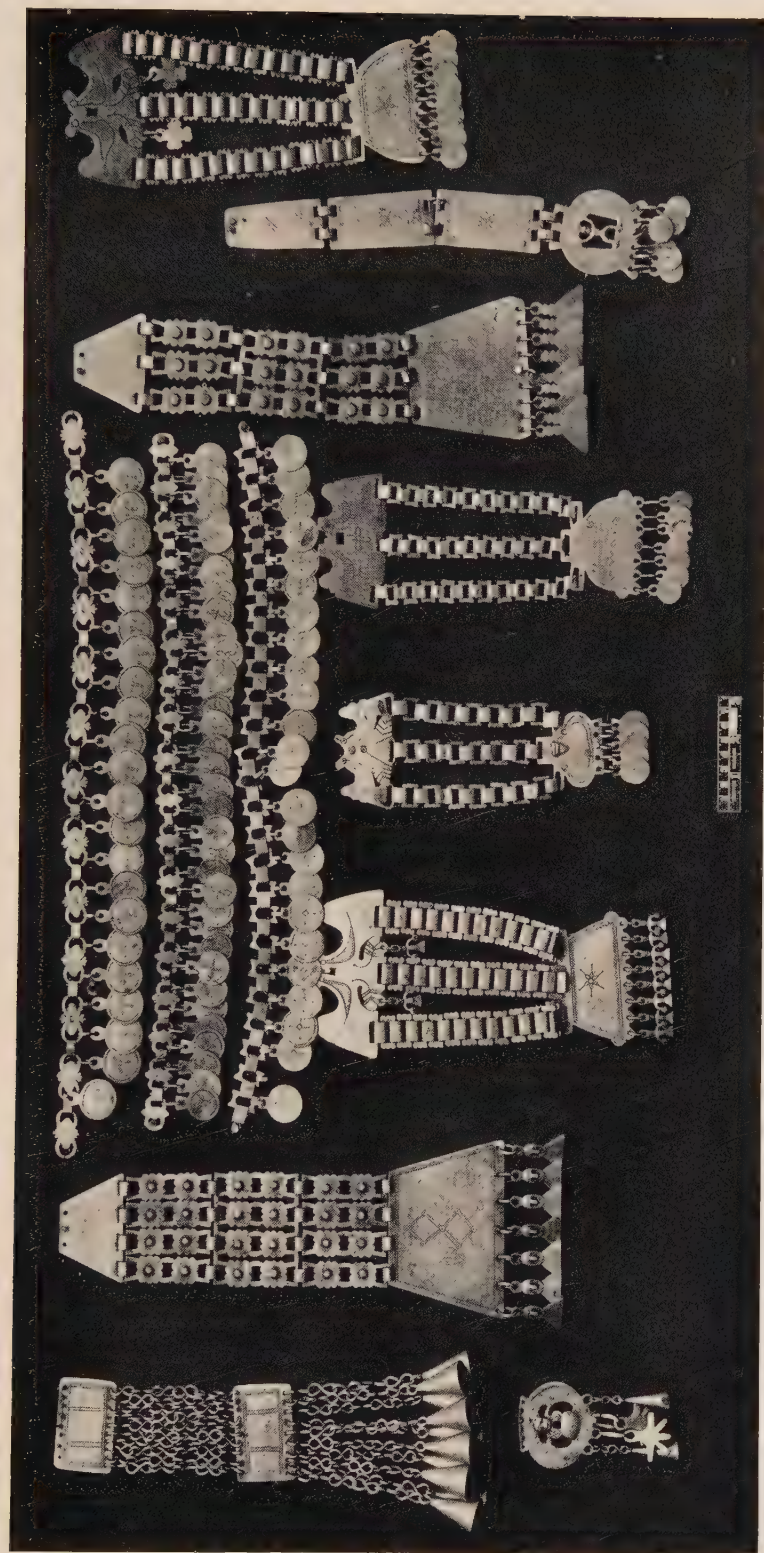
A prospectus of the poem, issued in 1814, and containing a list of the proposed illustrations, does not, however, include the present design, which (according to the inscription on the drawing) appears to have been added later to the series, about 1815. Mr Coxe presented a complete set of proofs of the plates to the Department in 1829. The inscription on the drawing which reads *Drawn by J. Constable 1815, & given to his friend J. T. Smith Esqr. 1823* can definitely be said to be in the artist's own handwriting, and is of especial interest to the Museum as the recipient, John Thomas Smith, was Keeper of Prints from 1816 to the date of his death in 1833.¹

EDWARD CROFT MURRAY.

83. A DRAWING FROM THE COLLECTION OF GIORGIO VASARI.

THE Department of Prints and Drawings already possessed a number of the leaves from Vasari's famous 'Libro', so often referred to in the second edition of the *Lives of the Painters*, but a further one is a very welcome addition, even if the drawings attached to it are not of very great importance in themselves. As is known, the 'Libro', which actually, according to Mariette, consisted of no less than five large albums, remained intact in the hands of the heirs of Niccolò Gaddi until about 1640, when it (or they) were sold to dealers and found their way to France, where they were sooner or later broken up and distributed, many passing through the hands of De La Noue, Crozat, and Mariette, and some finding their way back to the collection of Cardinal Leopold de' Medici in Florence. The separated drawings are only identifiable from the style in which they were mounted by Vasari and his pupils, and when, as is the case with the drawings in the Uffizi particularly, these mounts have been destroyed, any certain record of their provenance is lost. It seems therefore an act of appropriate piety

¹ Smith appears to have given Constable some instruction in etching, and to have himself made one or two etchings after Constable's sketches.



XLIII. ARAUCANIAN INDIAN HORSE-TRAPPINGS AND PERSONAL ORNAMENTS
LENT BY H.M. THE KING



XLIV. DRAWING BY CONSTABLE

on the part of a great Museum to the earliest important collector of drawings to rescue such few remaining fragments as from time to time re-emerge, even if these are not of the first importance and do no particular credit to Vasari as a critic.

The sheet (Pl. XLV), recently acquired from the collection of the Rt. Hon. Henry Hobhouse, measures $22\frac{1}{2} \times 17\frac{5}{8}$ inches. It contains ten drawings altogether, arranged symmetrically within an architectural border drawn by Vasari or his pupils. The central and most important sheet has three pairs of eagles in different positions. On the *verso* of this, underneath the backing of Vasari, are two attributions written in hands of the sixteenth century, presumably before Vasari's time; the first is the obvious one to Paolo Uccello—obvious, that is, to some one who considered the subject rather than the style; the other is the very unusual one to Bastiano da S. Gimignano (Bastiano Mainardi, the collaborator of Domenico Ghirlandajo). On the sound principle that the less obvious is the more likely to be right, Vasari adopted the second attribution and inscribed it on the front of the mount beneath the central drawing. Its oddness and one's ignorance of the reasons for it make one hesitate to reject it out of hand. But the style of the drawing itself seems to have nothing in common with that practised in the school of Ghirlandajo, which is moreover never mentioned in connexion with animal-drawing. It would seem to belong to the first half of the fifteenth century rather than to the time of Mainardi, as do also seven of the other indifferent scraps of drawings of animals. None of the ten drawings is in any case of much artistic interest, and it would be hard to 'place' them with precision.

A. E. POPHAM.

84. DRAWINGS BY P. P. RUBENS AND BY JAN BREUGHEL.

TWO other drawings from the same source as the page of the Vasari 'Libro' deserve description. The one is a drawing, puzzling at first sight, which resolves itself satisfactorily as a copy by Rubens after Pieter Bruegel the Elder. In fact, the figure, that of an elderly peasant walking ploddingly to the left, occurs in a picture at Northwick Park, belonging to Captain Spencer Churchill. This work has generally been regarded as either an original painting

by Pieter Bruegel the Elder or at least a copy from such a picture. Glück and Tolnay, however, consider it a composition by Pieter the Younger or by Jan in the style of their father. Rubens's copy of the figure is in black chalk reinforced with pen and brown ink in a style particularly characteristic (cf. the shading on the sleeve, for example), and measures 19.8×9 cm. It would be curious if Rubens had copied an archaistic work by one of his own pupils; nor would one have expected that a connoisseur like him, the actual possessor of pictures by the elder Bruegel, would have been content to copy an imitation by the son.

The other drawing is a composition by the Jan Breughel to whom Tolnay would attribute the Spencer Churchill Wedding Procession. It represents a closed coach drawn by three horses driven down a road towards a distant city; other carts and carriages are seen on the road farther on. It is mainly drawn with the brush in brown, the distance and some of the details of the foreground being touched in with that faint blue so characteristic of his drawings. It measures 19.5×30.8 cm. Original drawings by Jan Breughel, like those of his father Pieter, are often repeated, presumably in the artist's studio, and it is a matter of extreme difficulty in many cases to decide which is the original version. The drawing under discussion seems to possess the authentic touch and the freedom of an original; but so, for example, does each of the two examples of a Seaport, one at Amsterdam and one in the British Museum (Cat. of D. & F. Drawings, II, p. 93, No. 6).

A. E. POPHAM.

85. TWO DRAWINGS BY ISRAEL SILVESTRE.

TWO drawings by Israel Silvestre (1621-91), recently acquired by the Museum, formed part of an album of thirty-five views, mostly taken in Italy, which were exhibited by Messrs Colnaghi's in October and November of last year. A few of them were certified as Silvestre's work by their correspondence with etchings from his hand; the remainder were uniform in style and technique with these and unmistakably by the same hand. The two purchased by the Museum do not appear to have been etched, but the collection of Silvestre's engraved work in the Department is far from complete,



XLV. DRAWING FROM VASARI'S COLLECTION



XLVI. DRAWING BY MANET

and the catalogues do not describe the etchings in sufficient detail to allow of their identification. The one is inscribed 'Veüe près de S. Jean de Latran à Rome'; the other 'Veüe près de S^{te}. Marie Majeure à Rome'. They are the same in size (21 × 46.5 cm.) and technique (brush and wash drawing over pencil or black chalk), and in each case the foreground is drawn on a separate strip of paper about 4½ cm. wide added at the bottom. The artist's method seems to have been to sketch the view on the spot exactly as he saw it; take the drawing home; cut off the foreground; stick on another piece of paper and put in a new foreground which conformed to his canon of tasteful composition. The two drawings are thus finished compositions, which give the impression of having been prepared for engraving. They formed part of a series, as each is numbered in the top right-hand corner, the Lateran view '4', the Sta Maria Maggiore view '1'. They were probably made in 1643-4, when Silvestre is known to have been working in Rome, as another drawing from the album representing a view from the dome of St Peter's could be dated in those years.

Hitherto Silvestre had been represented in the Department only by three drawings of very questionable authenticity, if of considerable charm. These were bequeathed by George Salting in 1910 (1910-2-12-108, 109, 110). Two of them were illustrated in the *Burlington Magazine* (Vol. XVII (1910), facing p. 278) and were discussed by the late Sir Sidney Colvin, who was apparently responsible for the attribution. They had previously gone under the name of Hollar and are clearly, in fact, by the same hand as another drawing, supposed to represent the walls of Prague, which has been in the Museum since 1850 and has always borne the name of that artist.¹ Another page of the same vellum sketch-book of which the Salting drawings must have formed part was sold in the auction of the De Robiano collection and other properties at Amsterdam in 1926 (June 14, 15, lot 385) under the name of Joris Hoefnagel. None of these drawings can conceivably be the work of either Hollar or Hoefnagel; that is quite clear. The attribution to Silvestre, less obviously improbable, must now, on comparison with the

¹ L. Binyon, *Catalogue of Drawings by British Artists*, ii, p. 346, no. 16.

two authentic examples recently acquired, also be discarded.¹ The authorship of the Salting group of drawings remains a mystery. They are apparently by a Frenchman, for they have minute inscriptions in that language and represent French towns, Nantes and Orléans, for example. Their style also recalls that of the group of artists dominated by Jacques Callot, to which in fact Silvestre belonged, but it is somewhat more primitive. A. E. POPHAM.

86. A DRAWING BY MANET

A PORTRAIT sketch by Édouard Manet (1831-83) of Berthe Morisot has recently been acquired by the department with the aid of a donation from Mr Louis Clarke (Pl. XLVI). The model, herself an artist closely associated with Manet, was one of his most attractive and devoted sitters. Between 1868, when he first met the Morisot sisters, and 1874, when Berthe married his brother Eugène, Manet painted upward of eight portraits of her, and used her as a model for the two famous pictures 'Le Balcon' and 'Le Repos'. The drawing now in the Museum does not seem to be connected with any painting. It is a vigorous, direct, and rapid sketch in brush and indian ink over pencil on ruled notebook paper, measuring 7 × 5 inches. It has the character of an informal jotting of a figure and a pose by a master of black-and-white brush draughtsmanship.

This acquisition helps to fill one of the many gaps in the collection which were made evident in last year's exhibition, 'The Past Hundred Years'. It has been reproduced in the *London Mercury* for February 1936. ELIZABETH SENIOR.

87. THE CLARKE - THORNHILL COLLECTION OF BRITISH COINS.

THE Department of Coins and Medals has recently received a very notable addition in the collection of coins left by the late Thomas Bryan Clarke-Thornhill. The collection covered an un-

¹ Another genuine drawing by Silvestre, which in subject and technique affords a closer parallel to the Salting drawings, is the view of the Louvre in the Oppenheimer collection (reproduced Vasari Society, 2nd Series, Part I, no. 129). The handling of this is very much freer and it shows none of the sixteenth-century landscape conventions apparent here and there in the Salting drawings.



XLVII. CLARKE-THORNHILL COLLECTION. GOLD COINS OF THE PLANTAGENETS



11



12



13



14



15



16



17



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19



20



usually wide field; it included not only the British and Colonial series, but also a more than representative collection of all the countries of Europe and America, and a number of Oriental, notably Chinese, coins. Under the terms of the Will, the Museum may keep all coins which are not actual die-duplicates of those already in the Museum. This note deals with the British coins, the Museum selection of which has now been approved and handed over by the Trustees.

As a collector Mr Clarke-Thornhill had a system of his own. Instead of keeping his coins in cabinets, he kept them each in a separate envelope, on the outside of which he wrote a detailed classification of the coin. Unlike some collectors, he did not collect only rare and fine coins; he preferred, whatever the value or condition of the specimen, to have as complete a series as possible of all the minor varieties. Any difference which could be described in words or symbols upon the envelope was enough to make him keep the coin. It is this characteristic of the collection which, with the very detailed descriptions, renders it such a valuable addition to the Museum. Although the Museum possesses a unique collection of the rarer and finer pieces in the British series, until recently scant attention has been paid to the commoner coins, and the collection, for instance, of Plantagenet groats has been disproportionately small. Since latterly the study of British numismatics has tended to concentrate on the interpretation of just such minutiae as Mr Clarke-Thornhill observed, the paucity of the Museum collection has been a definite hindrance to study. The value of an addition such as this, which often doubles and sometimes trebles the existing collection, can hardly be estimated.

Though it is right to emphasize the number rather than the rarity of the Clarke-Thornhill coins selected for the Museum, it must not be assumed that the selection contains no rare pieces. On the contrary Mr Clarke-Thornhill had both an eye and a purse for rarities. Perhaps the most notable of these is the beautiful pattern crown of Charles I, struck in gold by Nicholas Briot, probably in the year 1630 (Pl. XLIX, 24). Though known in silver, in gold this piece is unique. On the obverse is a portrait of Charles crowned and facing

left, and on the reverse he is shown riding in armour on horseback. This coin is one of the earliest examples of Briot's work in this country, and was struck before he and his mechanical processes had yet gained recognition. It was perhaps the success of this piece and of its smaller counterparts which established his reputation at the Mint. Three years later the portrait on this coin was adopted with few modifications for the regular coinage of the realm.

The collection also contains an analogous, if more modern, piece, the 'Gothic' crown of Queen Victoria, struck in gold (Pl. L, 34). This, too, is relatively common in silver, but only two specimens are known in gold. Struck at the height of the Gothic revival, in 1847, it is typical of the taste of the age. The Queen is shown on the obverse, crowned, with her hair hanging in the fashionable plaits of the day. The reverse combines the shields of the Restoration and Hanoverian coinage with decoration reminiscent of the medieval nobles. The lettering and even the date are in Gothic letters without capitals. The whole is intended to convey a medieval effect. However that may be, the work is undoubtedly the most successful and charming of the medallic portraits of Queen Victoria. It was designed in his maturity by William Wyon, an earlier and more classical example of whose work is illustrated by the pattern crown of George IV (Pl. L, 33). The 'Gothic' crown provided the model for the first silver florins, struck two years later as a tentative preliminary to an unrealized decimal coinage.

The other coins illustrated are selected as representative of the collection. On the first plate is a series of gold nobles extending from Richard II to Edward IV (Pl. XLVII, 1, Richard II; no. 2, Henry IV; no. 3, Henry VI; no. 4, Edward IV), and two angels, one of Henry VI during his brief restoration to the throne in 1470-1 (no. 5), the other of Richard III (no. 6). Below are four coins struck for the British possessions in France: a Calais noble of Edward III, distinguished from the English nobles by the flag on the stern of the ship (no. 7), a pavilion and a leopard, struck for Rochelle and Bordeaux respectively (nos. 8 and 10), and a Salute of Henry VI from the St. Lô mint (no. 9).

On the next plate are shown a number of rare Tudor coins. The



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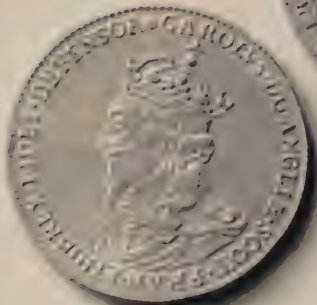
23



22



26



24



27



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XLIX. CLARKE-THORNHILL COLLECTION. STUART COINS



L. CLARKE-THORNHILL COLLECTION. 5-GUINEA PIECES AND PATTERNS, CHARLES II TO VICTORIA

first six are sovereigns, one of Henry VII, two of Henry VIII, and one of Edward VI, Mary, and Elizabeth (Pl. XLVIII, nos. 11-16). The reverse where not illustrated resembles that of the adjoining coin. The remaining four coins on this plate are chosen as examples of early portraiture. The first (no. 17), a shilling of Henry VII, is the earliest English coin to show the likeness of the King. It was designed by the engraver to the Mint, Alexander de Bruchsal, a Bavarian artist who worked in England between 1494 and 1509, who was also probably responsible for the sovereign illustrated in no. 11. The second (no. 18) is a base testoon of Henry VIII. Specimens so well preserved as this are extremely scarce. The third is a half-sovereign of Edward VI (no. 19), and the last a pattern for a sixpence of Elizabeth, date 1575 (no. 20). This coin is interesting since it comes at a period when other medallic portraits of Elizabeth are scarce. It is the earliest representation of her on a coin or medal with the highly decorated costume characteristic of her later years. It may be compared, for instance, with the Phoenix badge of 1574 or the miniature in the National Portrait Gallery, dated 1572, both of which resemble it in the features though not in the costume. The coin is a somewhat cynical comment on the proclamation of the previous year (1574) condemning excess of ornament.

Pl. XLIX shows a number of Stuart coins: two sovereigns and a spur ryal of James I (nos. 21-3), a triple sovereign, struck at Oxford during the Civil War, an angel, the Briot crown of Charles I (nos. 24-6), and a half-unit of the Commonwealth (no. 27). Angels from the time of Henry VII onwards were given to persons 'touched' to cure the King's Evil, and they are frequently found pierced for suspension; this example, however, is unpierced.

The last plate shows a series of the portraits on five-guinea pieces from Charles II to George II, with one typical reverse (Plate L, nos. 28-32). The word LIMA below the bust on the coin of George II indicates the source of the metal from which the coin was struck, in this case from the gold captured by Lord Anson on his voyage round the world in 1744. The remaining coins illustrated are a series of patterns for guineas from George III to Queen Victoria, and the

pattern crowns of William IV and Queen Victoria by William Wyon, already described (nos. 33-7).

These plates show only a meagre selection of the six thousand coins which constitute the English part of the bequest. Mr Clarke-Thornhill had also a fine series of Irish coins, in which the Museum is very weak. In the period that it covers, from the fourteenth century onwards, the collection is so rich and so complete that it may be said to double the value of the National Collection.

DEREK F. ALLEN.

88. SOME GREEK ELECTRUM COINS.

THE Department of Coins and Medals has recently received two gifts of Greek electrum coins from Mr H. C. Hoskier: five coins of Cyzicus, two of Phocaea, and one of Mytilene. These electrum currencies, until superseded in the later fourth century B.C. by the vast gold coinages of the Macedonian kings, formed the staple medium for larger payments in the north-eastern Aegean and Black Sea districts. The percentages of gold and silver in the alloy of which the coins were made fluctuated appreciably. It has even been suggested that the gold content was purposely varied according to the ruling price of the metal, so as to provide a fixed unit of value; but, other reasons apart, such a procedure implies a more elaborate financial technique than we are justified in assuming. At Cyzicus the proportion of gold to silver tended to be about equal; at Phocaea and Mytilene (whose uniform currencies were regulated by a monetary convention, and issued in alternate years) the proportion of gold was less; and in all three there was a growing tendency to depreciation which no doubt led to the easy victory of the pure gold standard when it appeared. All three series are remarkable for the beauty and variety of the types, which must have been changed at least annually. Of the present coins of Cyzicus (all marked by the civic badge, the tunny-fish) two sixth-staters of the early fifth century bear a sphinx, and a centaur brandishing a branch (Pl. LI, nos. 1-2); Victory holding the sternpiece of a galley appears on another sixth (no. 3) to commemorate some naval success about 400 B.C.; and a crab and the forepart of a lioness on two twelfth-



LI. 1-8, GREEK ELECTRUM COINS
9-13, ROMAN AND SAXON JEWELLERY

staters of the latter part of the sixth century (nos. 4-5). One of the sixths of Phocaea of about 500 B.C. shows a pair of seals (the phoca was the canting-badge of the town) and the other a charming head of the early fourth century, perhaps of Artemis (nos. 6-7). The sixth of Mytilene of the same period (no. 8) has a head on either side, Dionysus and a facing satyr, or Silen, with horse's ears. The latter is a new and interesting variant of the known type, in which the usual comic, bald head gives place to one with flowing hair and a certain brutal dignity of its own. All the coins illustrated are magnified two diameters.

E. S. G. ROBINSON.

89. ROMAN AND ANGLO-SAXON JEWELLERY.

AN unusually massive gold finger-ring, found within the walls of Richborough, Kent, has been presented by H.M. Office of Works, and is here illustrated (Pl. LI, nos. 10-12). It weighs 220 grains (about 14 grammes), and has elaborate filigree decoration on the shoulders in spirals and clusters, much like two others in the Museum found near the caves at New Grange, co. Meath, a surprising discovery on Irish soil (*Cat. Finger-rings: Greek, Etruscan, and Roman*, nos. 869-70, Pl. XXII). This comparison helps to explain the inadequate bezel, which has a pair of clasped hands poorly executed on a thin plate of gold. The rim is high and most likely enclosed originally an oval nicolo like those from New Grange, the present device being a substitute. The date of all three is late fourth or early fifth century.

Another gold ornament (Pl. LI, no. 9) belongs to the class of pendants known as bracteates. It is a thin disk used probably as the centre of a necklace, and embossed with a design which is a degenerate copy of a coin with a horseman; but the rider is here reduced to a loop representing the head, as is clear on another from Longbridge, Warwick (*Anglo-Saxon Guide*, fig. 101). The horse has a bird hovering over its head and is disjointed, with the front legs splayed below. The date is about 500, and the place of discovery an Anglo-Saxon cemetery at Market Overton, Rutland (*Archæologia*, lxii, pp. 491, 488, fig. 3). Belonging to the Wingfield collection, it has been lent by Oakham School, and comes from an Anglian area thus in touch with Scandinavia, where the type is common.

The square-headed bronze brooch (Pl. LI, no. 13) was found near Laceby, Lincolnshire, also an Anglian district, and dates from the close of the sixth century, just before the conversion of England. It is the joint gift of Miss L. Greenfield and Mr C. Cammack, and is interesting as having three obvious masks in the lobes of the foot, and a debased animal pattern that is approaching the ribbon stage of development. The hole in the bow was for attaching an ornamental disk, as sometimes found in England but more often in Gotland (*Guide*, figs. 57, 219). As the brooch was found in three pieces and the head is distorted, it was probably with a cremated burial, that rite being more usual in the Midlands than farther south.

R. A. SMITH.

90. A COLLECTION OF INDIAN PORTRAITS.

SEVENTY-FOUR Indian drawings have lately been presented to the Department of Oriental Antiquities by the National Art-Collections Fund. These had been mounted in an album of European manufacture about the year 1790 by some unknown Anglo-Indian who has added descriptions and comments which reveal an original mind. Such albums were the ordinary way of preserving paintings in India, and Europeans who had lived there naturally followed the common practice when they made collections of such things. The albums formed in this way by Major Polier, the famous Swiss mercenary general and scholar, were elaborately bound in native lacquer bindings and contained copies of early miniatures specially executed for Polier by the leading artists of Delhi at the time, about 1775. Several of his albums, after passing through the Beckford and Hamilton collections, are now in the State Library at Berlin, while one is in the British Museum.

The present album is much more modest, and has no elaborate binding or illuminated borders. It contains, however, two very important drawings of a much earlier date. One of these shows a head-and-shoulders portrait (Pl. LII, no. 1) which would be remarkable if only because it is drawn completely full-face, a position unparalleled in Mughal portraiture with its preference for three-quarter-face or profile. But this interest is made far greater owing

to the identity of the subject represented. Without any doubt this is the emperor Jahāngīr. Some one has written the name of his father Akbar on the portrait, but for any one familiar with the numerous authentic portraits of the two emperors there can be no doubt about the true identification.

There is, of course, a family resemblance among members of the Mughal imperial house. But Akbar's face was square and rather full, even in his old age: his nose was not very long, and had rather a broad bridge: his eyes were extremely Mongoloid. Moreover, as time went on he developed a marked stoop, while he always wore his side whiskers short. The present portrait agrees with none of these characteristics. The face is lean and the nose is very long and thin. The head is set quite upright on the shoulders and the eyes are less Mongoloid. The whiskers with curling ends are characteristic of Jahāngīr, as are the very long ears. Moreover, the head-dress with plumes drooping behind was never worn by Akbar but only introduced by his son in the second half of his life.

But the two strongest arguments still remain. Such an individual portrait is unknown in the days of Akbar. A portrait drawing of such a careful and sensitive line is impossible before about 1615. But a comparison with a well-known drawing already in the Museum collection should settle the matter. This is the three-quarter-face bust portrait (Pl. LII, no. 2) from the famous album of Ashraf Khān, which was completed in 1662, in which year it was a *waqf* or religious gift. The drawing was reproduced by Coomaraswamy (*Indian Drawings*, i, pt. v) and Percy Brown (*Indian Painting under the Mughals*, Pl. LXV, fig. 4) as 'Jahāngīr?', but there was no reason for this caution. For Jahāngīr's name appears not only on the front of the miniature but also on the back in the autograph of Ashraf Khān himself, who inscribed all the portraits in the album in the running *shikastah* hand of the period. These names are entirely reliable. The portrait is accepted as unquestionable by the latest writer on the subject, M. Ivan Stchoukine (cf. *Revue des Arts Asiatiques*, 1931, p. 217; Deux darbar de Jahāngīr). It is fitting that this portrait, evidently also drawn from the life, should find a place beside the other which it equals both in draughtsmanship and characterization.

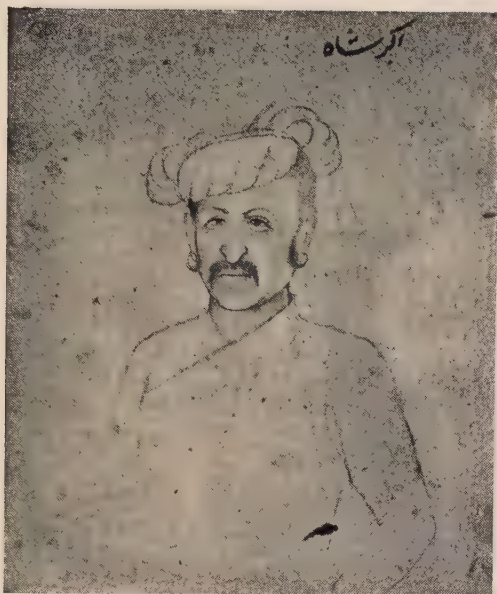
It is a terribly revealing portrait of the emperor as he was at the end of his life: sad, disillusioned, broken down by dissipation.

The other early portrait is a contrast in physique: it shows Shāh Jahān in the prime of life, and must therefore have been drawn about 1628, just after his accession to the throne. He is shown in a pose characteristic of the period, in profile, with sword and shield hanging at his waist. The face is touched with colour. It is signed by Chitarman, one of the leading artists of Shāh Jahān's reign, who is represented in the Johnson collection at the India Office and also by three miniatures in the album of Ashraf Khān mentioned above. These can be dated between 1640 and 1645. The other portraits are almost all much later in date. An interesting group is of prominent Mughal officials at the time of the sack of Delhi by Nādir Shāh in 1739. But there is not space here to describe in greater detail this important series.

B. GRAY.

91. THE PROGRESS OF QUEEN ELIZABETH TO THE CAMP AT TILBURY, 1588.

'FRANCE', says Lord Rosebery in a striking passage, 'in chill moments of disaster . . . will turn and warm herself at the glories of Napoleon.' In much the same way, at the threat of danger to these shores, the thoughts of Englishmen have ever turned back to those summer days of 1588 when their ancestors overthrew the 'Invincible Armada'. Thus it came about that in the month of February 1798, while General Bonaparte toured the northern seaboard of the Republic examining the possibilities of a descent on the opposite coast, John Bruce sat in the English State Paper Office poring over his files in search of an answer to a question propounded by his patron, the Secretary of State for War: 'What Arrangements were made, for the internal Defence of these Kingdoms, when Spain, by its Armada, projected the Invasion and Conquest of England; and how far the wise Proceedings of our Ancestors may be applicable to the present Crisis of public Safety?' The archivist's printed *Report*, a spiritless production now fallen into well-merited oblivion, was furnished with a single plate—a map, entitled 'Thamesis Descriptio', drawn in 1588 by Robert Adams, Surveyor of the Works



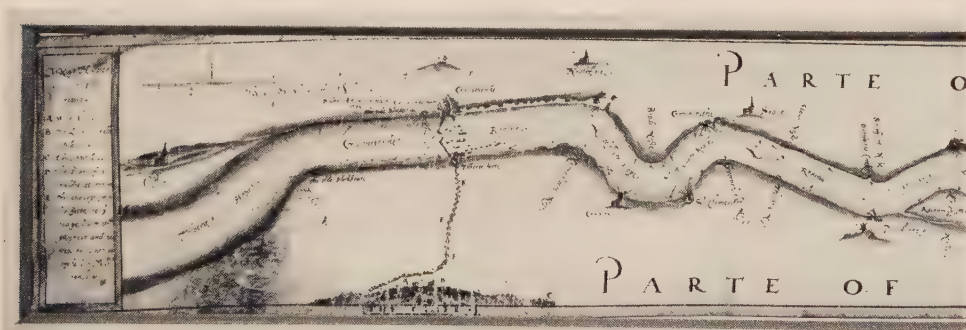
I



2



3



4

LII. 1, 2. THE EMPEROR JAHĀNGĪR
3, 4. QUEEN ELIZABETH'S PROGRESS TO TILBURY

to Queen Elizabeth. This map had previously been engraved by John Pine in 1740,¹ and is noticed alike by Horace Walpole in his *Anecdotes of Painting in England* (1762-71), and by Richard Gough in his *British Topography* (1780). Upon it the course of the Thames from Lambeth to 'Tilberie Hope' (The Lower Hope) and the preparations for the defence of the metropolis are delineated on a scale of one inch to a mile, the south bank uppermost. From Woolwich to 'the olde Blockhouse' on Coalhouse Point below Tilbury, batteries to the number of nine had been mounted at every vantage-point, usually at a bend in the stream. Both the position and sweep of the guns appear on the map, and it was clearly believed that, except at 'Tripcott (Tripcock or Barking) Reache' and 'Crosse Nesse (Halfway) Reache', where the marshy state of both banks made the construction of gun emplacements and a hostile disembarkation equally impracticable, the whole stretch of the estuary could be raked by gun-fire. In addition, at a cost of 2087*l.*,² a string of 'westerne barges', strengthened by ships' masts and covered by a floating battery, had been thrown across the Thames from Gravesend to Tilbury Fort, 'to make a bridge like that of Antwerp, to stop the entrance of the daring foe, and give free passage both to horse and foote, betweene Kent and Essex, as occasion served';³ a similar bridge or boom had also been moored between 'Lee Nesse' (Lea Ness or Blackwall Point) and Blackwall. Finally, the position of 'The Camp Royal' on a hill at West Tilbury, a good two miles from the river, is defined. The original coloured map on vellum, at some time in the hands of Joseph Ames, the antiquary, became the property of King George III and, with the rest of his library, was presented to the nation by his successor in 1823. It is now in the Department of Printed Books.

It was by men and guns other than those assembled on Thames-side that the Armada was engaged and dispersed. In fact, by the morning of 8 August 1588, when Elizabeth set out from St James's to review the forces encamped at Tilbury, the invading fleet, driven

¹ A portion of the chart is also reproduced in Cruden's *History of Gravesend*, facing p. 239. ² Laughton, *Defeat of Spanish Armada* (Navy Rec. Soc.), i, pp. 287, 298.

³ From a tract reprinted in Nichols, *Progresses of Queen Elizabeth*, ii (1823), p. 534.

helpless before the wind, was floundering somewhere off the coast of northern Scotland. Superfluous as the royal inspection proved (and was known to have become even before its conclusion), it led a number of minor poets, among them James Aske and Thomas Deloney, to deliver themselves in verse which, whatever its imaginative merit, is deficient in hard fact. So grave are the shortcomings of these 'epics', and so lively has the interest in the subject remained, that the editors of *The English Historical Review* allowed nearly twenty pages of a recent volume (XXXIV, 1919) of their journal to be devoted to the Queen's visit.¹ Not to be outdone by the poets, Robert Adams again took up his pen, producing a replica of his previous map (Pl. LII, 3, 4) and adding to it a 'Pricked Line' which 'sheweth her Ma:^{ties} progresse to the Campe'. At Tilbury itself there was so much to relate that he had recourse to a list in the left margin, lettered A–E, in order to indicate features of interest that lay along, or at the end of, the beflagged 'causey from the forte to y^e campe', such as 'The Lo: Generalls [Leicester's] pavilion' and 'The Place of assemblie at armes'. Although Adams's 'Pricked Line' presents some difficulties of interpretation, it appears to be the only authentic record of the route followed by the Queen that has come down to us. Taken in conjunction with other evidence, it enables us to say that Elizabeth took barge at Westminster and made the outward journey entirely by water, landing at 'Tilberie forte'. From Tilbury, whence the Queen took her departure as 'night aproched nye' on the following evening (9 August), the dotted line carries us back to Erith. Here or hereabout she must have spent the night—Adams lends no support to the theory advanced in *The English Historical Review* that she put in almost directly opposite, at Purfleet, intending to break her journey at Belhus Park, in Aveley. Next morning she was rowed to Greenwich, and, proceeding overland by way of Deptford to Lambeth Stairs (where the churchwardens disbursed the sum of three shillings 'for ringing when the Queene's Majestie came from the Campe to St. James's'²), crossed the river to Westminster.

¹ Cf. also *Journ. of Brit. Archaeological Assoc.*, new ser., xxxviii, pp. 89 sqq.

² *Engl. Hist. Rev.*, xxxiv, p. 59.

When this map, which measures $27\frac{3}{8}$ by $4\frac{3}{8}$ inches, was brought to the Museum for examination many years ago, it was tight-rolled and the vellum stiff from exposure. It has since figured in several public exhibitions, and now, thanks to the generosity of Major M. Rawlence, D.S.O., and his co-heirs, has become Additional MS. 44839. The whole of Adams's known work bears the date 1588 and centres round the Armada fight.¹ In range of interest and boldness of conception the new map can hardly be said to rival his set of eleven 'Tables' or charts depicting the successive engagements between the two fleets on their way up the Channel (now to be appreciated only in the volume of engravings, entitled *Expeditionis Hispanorum in Angliam vera Descriptio*, which Augustine Ryther produced to accompany a translation of Petruccio Ubaldini's *A Discourse concerninge the Spanishe fleete*, published in 1590); in delicacy of draughtsmanship and colouring it may be surpassed by his plan of Flushing (Cotton MS. Augustus I, vol. ii, 105). But as a national relic the little map ranks high, and a place has been found for it among the permanent exhibits in the Manuscript Saloon.

A. J. COLLINS.

92. CHERTSEY DEEDS.

THE Department of Manuscripts has recently acquired by gift from Major C. F. R. N. Weston, M.C., a collection of eighty-nine charters relating to Chertsey and neighbouring parishes, of dates ranging from the thirteenth century downwards (Additional Charters 70890-70978). The importance of such documents has been so well stressed publicly by Lord Hanworth, as Master of the Rolls, and the British Record Society, among others, that there is little need to emphasize it further here. Suffice it to say that these documents are of interest not merely for the history of the properties to which they relate, but also for the field-names and references to the roads and paths of the district which they contain. And, indeed, for no district are such records of so much value as for the outlying suburbs of London, where old landmarks are rapidly disappearing. The thanks of the Museum are due to the donor for thus ensuring the preservation of these Chertsey deeds.

B. SCHOFIELD.

¹ See also p. 186.

93. TRAVEL JOURNAL OF OTHO W. H. HAMILTON.

THE Rev. W. F. T. Hamilton has presented to the Department of Manuscripts three large folio volumes, bound in contemporary morocco, containing a compilation by his father, the late Otho W. H. Hamilton, entitled 'Recollections of a Tour in the Summer and Autumn of 1822'; the work is calligraphically written out by a copyist under the author's supervision, and illustrated with an immense number of drawings and prints. The first volume covers France and Switzerland, the second Milan, Venice, Bologna, and Florence, and the third Rome and Naples. The tour ends at the last-named place; many of the illustrations intended for Volume III are inserted loose, and it is clear from a pencil note near the end of that volume that a fourth was contemplated.

The author explains in a preface to the first volume, dated January 1824, that he has written and arranged the volumes solely for his own amusement, but adds, 'those who think they can derive amusement from reading them shall be welcome, and from real friends, I fear nothing'. The volumes are compiled in narrative form from the notes the author made while travelling, and care has been taken to keep them as near to their original wording as possible. The style is simple and straightforward, and is refreshingly free from the elaborate phraseology that might have been expected from a work of this kind and period, while the author displays considerable powers of observation. The following description of the postillion on the diligence from St. Omer to Amiens may be quoted as an example:

'The Postillion, in a blue and red jacket, which denoted the Poste to be royale, with leather pantaloons, drawn tight over his spindle legs, and slippers, without stockings, on his feet, carried in his hand a pair of huge mishapen (*sic*) boots manufactured of almost equal proportions of wood, iron and leather. Having got into these engines, he with some difficulty contrived to throw his leg over the saddle, and now seated on the back of one of the three hindmost of five horses, and collecting the reins of the others, he sounded a long and loud tune which was at once the signal of advance, and the symbol of perfection in the art of true postilionship—he had a most rascally good-humoured countenance, and the consequential

manner in which he looked about him, adjusting his leather hat, and well pomatumed broad knot of hair, was not less amusing than his costume.—These Postillions are saluted by the Peasants on the road, whether they are acquaintances or not, with a profound bow—they are, as a French gentleman informed me, of a “superior order in society”, for as they gain more than a labourer, they can afford to spend more.’

Of the illustrations, the author writes in his preface: ‘Although I have labored indefatigably, few of the drawings are finished by myself; my engagements, and avocations rendered it impossible;—some are by artists, some by kind friends, on whose account they possess a double interest,—many are not even from my own sketches. They are consequently less easily replaced, and more expensive, and neither the time, the trouble, nor the expence, would I, or could I, again afford; the greater part of the prints, and engravings, I brought over with me;—these also could only be replaced, in this country, at a great cost; and, if replaced, there would no longer be, to me, the same satisfaction in looking at them.’ The drawings vary in quality, the most attractive being some delicately executed tail-pieces to some of the chapters, drawn on the page itself. Most of the drawings are evidently adaptations of engravings or elaborations of the author’s sketches, but a few are apparently original, two in Volume I being signed examples of Samuel Owen (1769?–1857), while others in the Italian portion appear to be the work of Giacomo Guardi, who probably produced them for the special benefit of tourists. The prints, which include engravings, aquatints, lithographs, &c., coloured and otherwise, are obviously the equivalent of the modern picture postcard, and it is unlikely that so comprehensive a series should have survived in many places; they are often of considerable topographical interest, and the three volumes, which are numbered Add. MSS. 44836–44838, are a welcome and attractive addition to this side of the Departmental collections.

ERIC G. MILLAR.

94. THE JAMES MEW BEQUEST.

TO the names which are written in the Golden Book of benefactors to the British Museum has been added that of Mr James Mew. There are still some of us who remember that modest and

retiring scholar, once a familiar figure in the Reading Room. A barrister by profession, he dedicated his leisure to the study of Arabic and Hebrew literature, which had interested him from early years when he was an undergraduate in Oxford; and when he died, on 25 February 1913, he gave instructions in his will that on the death of his widow and her brother one-eighth of the interest on his estate should be paid yearly to the Trustees of the British Museum for the purchase of Arabic and Rabbinic Hebrew books and manuscripts, while the remaining seven-eighths were to be administered by the Clothworkers' Company for charitable purposes. The British Museum has now come into its legacy, and the first instalment of it has enabled the Department of Oriental Printed Books and Manuscripts to enrich its collections by the purchase of three interesting Arabic manuscripts. One of these is a neatly written *Ṭabaḳāt al-Ḥanābilah*, or Biographical Notices of jurists of the Ḥanbalī school, by Ibn Ya'li, a scholar who died A.H. 526 (A.D. 1131). The manuscript, which was copied in A.H. 896 (A.D. 1490), has been collated with Ibn Ya'li's own autograph and annotated by 'Abd al-Bāsiṭ al-'Almawī, the author of the *Kitāb al-Mufīd* and other important writings. No other copy of these *Ṭabaḳāt* appears to be on record. Another manuscript is a copy of *al-Itḳān fi 'Ulūm il-Ḳur'ān*, a *repertorium magnum* of all the sciences and studies founded upon the *Ḳur'ān*, by the famous polyhistor Jalāl al-Dīn al-Suyūṭī (A.D. 1445–1505). The interest of this manuscript lies in the fact that it is certainly the earliest extant copy of the *Itḳān*, for it was finished in A.H. 977 (A.D. 1569). Last comes a commentary on that embarrassingly popular grammar, the *Alfīyah* of Ibn Mālik (ob. A.D. 1273). Commentaries on the *Alfīyah* are of course common; but the present manuscript is of unusual interest because its author was Ibn Mālik's son Badr al-Dīn Abū 'Abd Allāh Muḥammad (ob. A.H. 686, A.D. 1287), and it was copied probably in the fifteenth century.

L. D. BARNETT.

95. EARLY PRINTED BOOKS PRESENTED BY SIR CHARLES SHERRINGTON, O.M.

YET again the Department of Printed Books has to record its indebtedness to the generosity of Sir Charles Sherrington, O.M.,

for a gift of books of the fifteenth and sixteenth centuries. They comprise three incunabula, one being a leaf of proof from an edition of the *Revelations* of St. Bridget of Sweden, in Low German, begun by Lucas Brandis at Lübeck about 1478, but apparently never completed, since a handful of similar leaves is all that now remains of it (Gesamtkatalog 4393, xi; IB. 9824); another is a copy of Bertoldus, *Horologium deuotionis*, Anton Sorg, Augsburg, 1489, in a signed modern Swedish binding imitating sixteenth-century work (IA. 6038), and the third is a copy of Jean Caron's verse miscellany entitled *Opusculum tumultuarium*, printed by Félix Baligault at Paris about 1498 (IA. 40604). Of four sixteenth-century tracts the most interesting is a four-page pamphlet containing the manifesto addressed by the Emperor Charles V to the Pope and the College of Cardinals as to the terms of peace imposed by him on Francis I of France after the capture of the latter at the battle of Pavia, dated from Toledo in January 1526. The edition to which it belongs was probably printed in Augsburg and is the first of its kind to find its way into the Library.

V. SCHOLDERER.

96. ENGLISH BOOKBINDINGS PRESENTED BY MR JULIAN MOORE.

CONTINUING his gifts of modern English bookbindings, Mr Julian Moore has presented to the Department of Printed Books two additional specimens. One is a copy of Austin Dobson's *The Ballad of Beau Brocade*, London, 1892, in a brown morocco binding with floral-pattern decoration executed by Zaehnsdorf in 1895. The other is a copy of W. G. Paulson Townsend's handbook on *Embroidery*, London and New York, 1899, in an olive-green morocco binding with floral-pattern decoration and red inlays, executed by Kelly & Sons. The latter specimen has been added to the Exhibition of English Bookbindings in the King's Library, the firm of Kelly & Sons having been hitherto unrepresented there.

H. THOMAS.

97. BOOKS ON PAPER AND PAPER-MAKING, PRESENTED BY MR W. A. CHURCHILL.

THE Department of Printed Books has received as a gift from Mr W. A. Churchill an important collection of books and

pamphlets relating to paper and paper-making, of which the following are the most notable: C. M. Briquet, *Les Filigranes, deuxième édition*. 4 vols. Leipzig, 1923. J. Grand-Carteret, *Papeterie & papetiers de l'ancien temps*. Paris, 1913. Dard Hunter, *Papermaking through Eighteen Centuries*. New York, 1930. Dard Hunter, *Old Paper-making in China and Japan*. Chillicothe, Ohio, 1932. J. J. Le Français de Lalande, *L'art de faire le papier*. [Paris, c. 1770.] A. Nicolaï, *Histoire des moulins à papier du Sud-Ouest de la France, 1300-1800*. 2 vols. Bordeaux, 1935. Altogether some two dozen books and pamphlets in various languages, dating from about 1770 to 1934, have been added to the Library as a result of this gift. H. THOMAS.

98. A HATHOR-CAPITAL FROM BUBASTIS.

A RED granite capital of a column was presented by the Egypt Exploration Society in 1891 from their excavations at Bubastis. It represents the head of the goddess Hathor, and on each side bears the cartouche of Osorkon II, a king of the XXIInd Dynasty. When, during the recent rearrangement of the Egyptian Sculpture Gallery, the capital was being removed to the shelf where it is at present exhibited, it was found to consist of two separate pieces, which had been split from each other owing to the fall of the capital at some time in the past. The smaller section was found to be inscribed on the under surface with part of the name of a king. After the title 'King of upper and lower Egypt' may be seen the remains of a cartouche beginning *User-maāt-Rā* . . ., and part of a Horus-name consisting of the tail of the hawk perched upon the *serekh*, and the hindquarters of a bull. Thus the Horus-name was one of those beginning *ka nekht* 'victorious bull'. Above, on the left, is a sun's disk. If allowance is made for a further part of the capital to have been broken away, it is quite possible that the complete Horus-name and cartouche were originally present on the capital. The larger section had perished on its under surface to a depth of 1½ inches, doubtless owing to weathering, and preserved no trace of an inscription.

Now Édouard Naville, who excavated the temple of Bubastis, states¹

¹ 'Bubastis', pp. 11 ff., 47 ff.

that on the under surface of three of the four large Hathor-capitals, which once stood in the hypostyle hall of the temple, he found inscriptions of Osorkon I, and from these deduces that that king found the hall in ruins and set it up again, engraving a dedication of his own upon the under surface of the capitals. Later, according to Naville, Osorkon II added his cartouches upon the sides. The capitals themselves he believed to be of Middle Kingdom date. But Naville seems to have missed the name upon the base of B.M. 1107, the fourth capital, which cannot possibly be that of Osorkon I (*Sekhem-kheper-Rā-setep-en-Rā*), and the appearance of this different name tells against his theory of the restoration by that king. Moreover, the texts and figures which form Osorkon I's supposed dedications beneath the other three capitals, published by Naville,¹ are of a most unlikely type to have been originally designed for a position where they would be invisible. The capitals were almost certainly wall-blocks, sculptured by Osorkon I, which have been shaped into their present form of capitals by a later monarch. The same deduction may obviously be made from the deeply cut inscription under B.M. 1107, i.e. it was a block carved with the prenomen of a king *User-maāt-Rā* . . . which has been re-shaped into a capital. Now this prenomen and the Horus-name *Ka nekht* . . . could belong together to (a) Rameses II (*User-maāt-Rā-setep-en-Rā*); (b) Osorkon II (*User-maāt-Rā-setep-en-Āmen*); (c) one of the later kings called Rameses. Of these alternatives (b) is most unlikely, if only because, when the cartouche of Osorkon II is written vertically, the hieroglyph *Ā* of the word *Āmen* is placed in front of the *user*-sign, and this has not been done here. Of the other two possibilities (a) is much the more probable, since the name of Rameses II is found far more frequently at Bubastis than that of any of the later Ramessides, and is constantly usurped by Osorkon II, who had it altered into his own (e.g. upon the granite column from the same hypostyle hall, B.M. 1065). In view, therefore, of this usurpation, and of the fact that Osorkon II's festival hall at Bubastis was largely built of fragments of monuments of Rameses II, and also of the fact that the four large Hathor-capitals bear Osorkon II's cartouches upon their sides, we

¹ 'Bubastis', Plate XLI, A, B, C.

are justified in forming the conclusion that these capitals were made, at the order of Osorkon II, out of blocks from ruined or intentionally demolished buildings which had been erected by Rameses II and Osorkon I.

A. W. SHORTER.

99. ROMAN PORTRAITS FROM EGYPT.

THE authorities of the National Gallery have transferred to the British Museum on loan a collection of sixteen portraits, ranging in date from the first to the fourth centuries A.D. All of these are from Sir Flinders Petrie's excavations at Hawara, in the Fayum, in 1888 and were presented to the National Gallery by the British School of Archaeology in Egypt, Mr Jesse Haworth, and Mr H. Martyn-Kennard, except for four examples purchased.

The style of these paintings has recently been the subject of a special study¹ in which the eastern conception of 'portraits' is compared to contemporary instances from Dura, Palmyra, and Cathay—a comparison which springs to the eye but has not yet been fully worked out. The principal argument of this study is that the introduction of this form of portraiture in Egypt is entirely Roman, and developed by the Roman settlement of veterans, and this argument, though it has been questioned,² seems convincing. There is nothing typical of the Eastern Hellenistic schools in them.

A selection from this collection will be exhibited, with those already in the Museum, in the Third Egyptian Room. SIDNEY SMITH.

100. A CAST BRONZE MERÉ FROM NEW ZEALAND.

THE Ethnographical Sub-Department has received, as a gift from Mr H. G. Beasley, a replica in bronze of a New Zealand basalt hand-club, of a type known as a 'Meré'. These objects were carried by chiefs as symbols of authority, and handed down from one generation to another. In the earlier days of British colonization replicas of these were made in iron and bronze (materials not known to the Maori), for trade purposes.

¹ Dr Heinrich Drerup, *Die Datierung der Mumien-porträts* (Studien zur Geschichte und Kultur des Altertums, Band XIX, Heft 1), Paderborn, 1933.

² *Journal of Egyptian Archaeology*, xx, 228-9.

This specimen is of particular interest, being engraved with the arms of Sir Joseph Banks, one of the patrons of the Cook Expeditions, and one of the greatest benefactors of the British Museum.

Replicas of this type of weapon were also made of iron painted green, but so far the British Museum collection does not include a specimen of this latter class.

T. A. JOYCE.

101. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

FIFTEEN palaeolithic implements from Lewa, North Kenya. *Presented by Mr A. Robertson.*

Sixty-six predynastic flint implements from Armant, Egypt. *Presented by Sir Robert Mond, on behalf of the Egypt Exploration Society.*

Series of flint implements and pottery fragments from Easton Down flint-mines, Wilts., and pottery fragments from habitation-sites on Boscombe Down East. *Presented by Dr J. F. S. Stone.*

Partly polished flint axe found at Carshalton, Surrey. *Presented by Mr W. L. Hayward.*

Series of objects excavated by Professor Vassits on a prehistoric site at Vinča, near Belgrade. *Presented by Sir Charles Hyde.*

Silver sweetmeat box, with hall-mark of 1679/80, made by John Sutton. *Presented by Mr Rennie Manderson.*

CERAMICS AND GLASS (WESTERN).

Twelve specimens of glass, English and Dutch. *Presented by Mr Rennie Manderson.*

Chelsea white group: Europa and the Bull, 1745-9. *Presented by Messrs Stoner & Evans.*

COINS AND MEDALS.

A specimen of the medal given to those present at the canonization of Sir Thomas More and John Fisher. *Presented by Mr Robert Steele.*

A bronze medal of the Danish numismatist H. H. Schou (1858-1932). *Presented by Mr T. W. Armitage.*

Seven silver coins of Arakan of the seventeenth and eighteenth centuries. *Presented by Mr Alex. A. Orme.*

A medallion in bronze of Rudyard Kipling by Artur Löwenthal.
Presented by Captain John Ball.

A modern Mexican gold medal with a reproduction of the 'Calendar Stone'. *Presented by Mrs Alec Tweedie.*

Three ivory theatre-ticket passes of the early nineteenth century of Covent Garden and the Haymarket Theatre. *Presented by Captain E. W. Swan.*

A bronze medal of Raimondo Lavagnoli attributed to Candida. *Presented by the late Mrs Ionides in the name of herself and her late husband Mr C. A. Ionides.*

Thirty-three Roman bronze coins, chiefly of the Republican period. *Presented by Professor T. O. Mabbott.*

Thirteen silver and thirty-four bronze Roman coins of the first and second centuries A.D. *Presented by Monsieur Paul Tinchant.*

An electrum hekte of Cyzicus of the early fifth century B.C. *Presented by Mr H. C. Hoskier.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Three small bronzes from Luristan. *Presented by Dr C. Davies Sherborn.*

Five cylinder seals, acquired in Egypt, published in the *Journal of Egyptian Archaeology*, VIII, pp. 207 ff. *Presented by Mr G. D. Hornblower.*

Five cylinder seals, of the early periods, from Iraq. *Presented by Mr Edmund Sykes Lamplough in memory of Mr Williamson Lamplough.*

A stele, six fragments of reliefs, and a collection of small antiquities from Amarna. *Presented by the Egypt Exploration Society.*

ETHNOGRAPHY.

Three painted shields from the Masai, a wooden bark-cloth beater from Uganda, and other objects from East Africa. *Presented by Mrs S. L. Hinde.*

A series of archaic pottery figurines and a finely flaked obsidian blade and arrowhead; excavated near Mt. Orizaba, Mexico.

A wooden ink-pot and pen used by a Mullah of the Ellisaid tribe of Somali. *Presented by Mr A. T. Curle.*

A basket for catching small fish after poisoning rivers; from the Maquiritiri Indians of the Upper Orinoco River, Venezuela. *Presented by the Marquis de Wavrin.*

A series of quartz microliths, and a stone celt, from Wana, Northern Provinces, Nigeria. *Presented by the Rev. A. S. Judd.*

Two polished stone spear-blades, a fragment of a bone harpoon, and a bone wedge; excavated from a burial mound on Gabriola Island, British Columbia. *Presented by Mr J. Whalley.*

A necklet, two waistbands, and a circlet: the regalia of the Grigri Bush Secret Society, Liberia. *Presented by Mr A. Allen.*

Two bamboo quivers containing darts of unusual type for use with the blow-gun, from Borneo.

A hide whip about 50 feet long, for use with a dog-team; from the Eskimo of Baffin Land.

A stone adze-blade of unusual size and fine workmanship, from the Gambier Islands.

An ancient iron currency disk from Ashanti, stone implements from the Gold Coast, and two large pottery heads and funerary equipment from the Kwahu tribe, Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A solid silver figurine of the goddess Coatlicue, from ancient Mexico. *Presented by Mrs Alec Tweedie.*

A technological series illustrating the manufacture of stone spear-heads and ground stone axes, from the Worora tribe, Kummunya Reserve, Kimberley District, Northern Australia. *Presented by the Rev. J. R. B. Love.*

An ethnographical series from South and West Africa. *Presented by Mrs Florence Richardson, in memory of her late husband, John Rolls Richardson.*

A large grooved hammerstone and a series of quartz and chert arrowheads, from a site denuded by wind erosion at Kisbey, Mid-West Saskatchewan, Canada.

An earth pipe, a wooden pipe, and a lump of native tobacco, from Southern Rhodesia, and a paddle from Lewanika's state barge. *Presented by Mr F. W. Mackenzie-Skues, F.S.E.*

An ethnographical series from the Eskimo of Ammassalik, East

Greenland. The material was collected in 1901-2 by Christian Kruise, M.A., and represents a now extinct form of Eskimo culture of which the British Museum has hitherto had no examples.

A large ethnographical series from Northern Zululand. *Collected in 1935, and presented by Major P. H. G. and Miss A. Powell-Cotton.*

A series of ancient stone axe-heads from various rivers in Brazil.

Two brass masks, worn as caps on ceremonial occasions, from the French Cameroons. *Presented by Dr Gordon Sanders.*

A series of over fifty baskets from the Indians of the north-west coast of America.

A series of paintings of the Tuscarora tribe, North America, made by the donor's father about 1875. *Presented by Miss M. Dollman.*

ORIENTAL ANTIQUITIES.

Dish with blue glaze and mark of the Shun Chih period (1644-61). *Presented by Mr. Wu Lai-hsi.*

Twenty-eight fragments from Chekiang and Honan: three celadon dishes, a white bowl, and two small brown pots. *Presented by Dr Manzo Nakao.*

Satsuma vase with two lids and cyclical date = 1806. *Presented by Mr Robert J. Walker, F.R.G.S.*

Chinese porcelain figure of a European playing a lute, Ch'ien Lung period (1736-95). *Presented by Mr Harcourt Johnstone, through the National Art-Collections Fund.*

Bronze image of Lakshmī under the shadow of the seven cobra heads of Śesha. Indian, about twelfth century. *Presented by Dr A. W. Oxford.*

Glass seal of a White Hun chief with inscription in the Ephthalite language. Fourth century A.D. *Presented by Mr C. Pearce.*

Hashirakake print by Koriūsai. *Presented by Mr Basil Gray.*

Hokusai—complete set of eight prints from an extremely rare set of Yedo Hakkei (Eight Views of Yedo), signed Zen Hokusai I-itsu. About 1825-30. *Presented by Mr O. C. Raphael.*

ORIENTAL MANUSCRIPT.

Arabic Manuscript: *Raḍat al-muḥibbīn wa-nuzhat al-‘āshikīn*, a treatise on spiritual love, illustrated by quotations from the *Qur’ān*, *Ḥadīth*, and poetry, by Shams al-Dīn Muḥammad ibn Abi Naṣr Ibn Kaīyim al-Jauzīyah. Seventeenth century. 8°.

PRINTED BOOKS.

Ellis Ames Ballard: Catalogue intimate and descriptive of my Kipling Collection. Privately printed: Philadelphia, 1935. *Presented by the Author.*

Die Chronik der Feldmühle. Stettin, 1935. *Presented by Feldmühle Papier- und Zellstoffwerke A.-G. in Stettin.*

The Earliest Statutes of Jesus College, Cambridge, issued by James Stanley, Bishop of Ely, A.D. 1514-15. Cambridge, 1935. *Presented by the Master and Fellows of Jesus College.*

Homiliu-Bók (Icelandic Sermons). Perg. 4to No. 15 in the Royal Library, Stockholm. With an introduction by Fredrik Paasche. Levin & Munksgaard, Copenhagen, 1935. *Presented by Mr Ejnar Munksgaard.*

G. J. Duverney: *Myologie complete en couleur et grandeur naturelle*. [Essays written in illustration of twenty anatomical plates by J. Gautier d’Agoty.] Paris, 1746. The plates represent a very early attempt at printing in four colours.

R. T. H. Laennec: *De l’auscultation médiate*. Paris, 1819. The rare first edition.

PRINTS AND DRAWINGS.

Jean Louis Desprez, *Fête at the Villa d’Este, Tivoli*. Etching coloured by hand.

John Raphael Smith, *The Promenade at Carlisle House*. Mezzotint.

Mariette Lydis, *Study of a hand*. Drawing. *Presented by Mrs Alfred Tylor.*

Mariette Lydis, Ovid’s ‘*Art of Love*’, illustrated by fourteen lithographs, including a second set of the lithographs, in outline only, and three original drawings. Govone Press, 1931.

Mariette Lydis, Baudelaire's 'Les Fleurs du Mal', illustrated by thirty-three hand-coloured lithographs. Govone Press, 1928.

Sir Francis Seymour Haden, thirteen drawings, two touched photographs, a woodcut, and four of the original copper plates of the etchings. *Presented by Mrs H. N. Harrington and her son Mr H. N. Harrington.*

Helen Bedford, Portrait of Lucien Pissarro. Drawing. *Presented by the Artist.*

Ludwig Krug, St. John on Patmos. Engraving, first state.

Master W., Hercules, copy of the engraving by Dürer.

Édouard Chèvres, Battle Scene, Drawing. *Presented by Mr John Giltsoff.*

Stanley Wilson, six colour prints. *Presented by Mrs Strong.*

Arthur Heintzelman, twenty-four original etchings. *Presented by the Artist.*

THE BINDING OF THE CODEX SINAITICUS

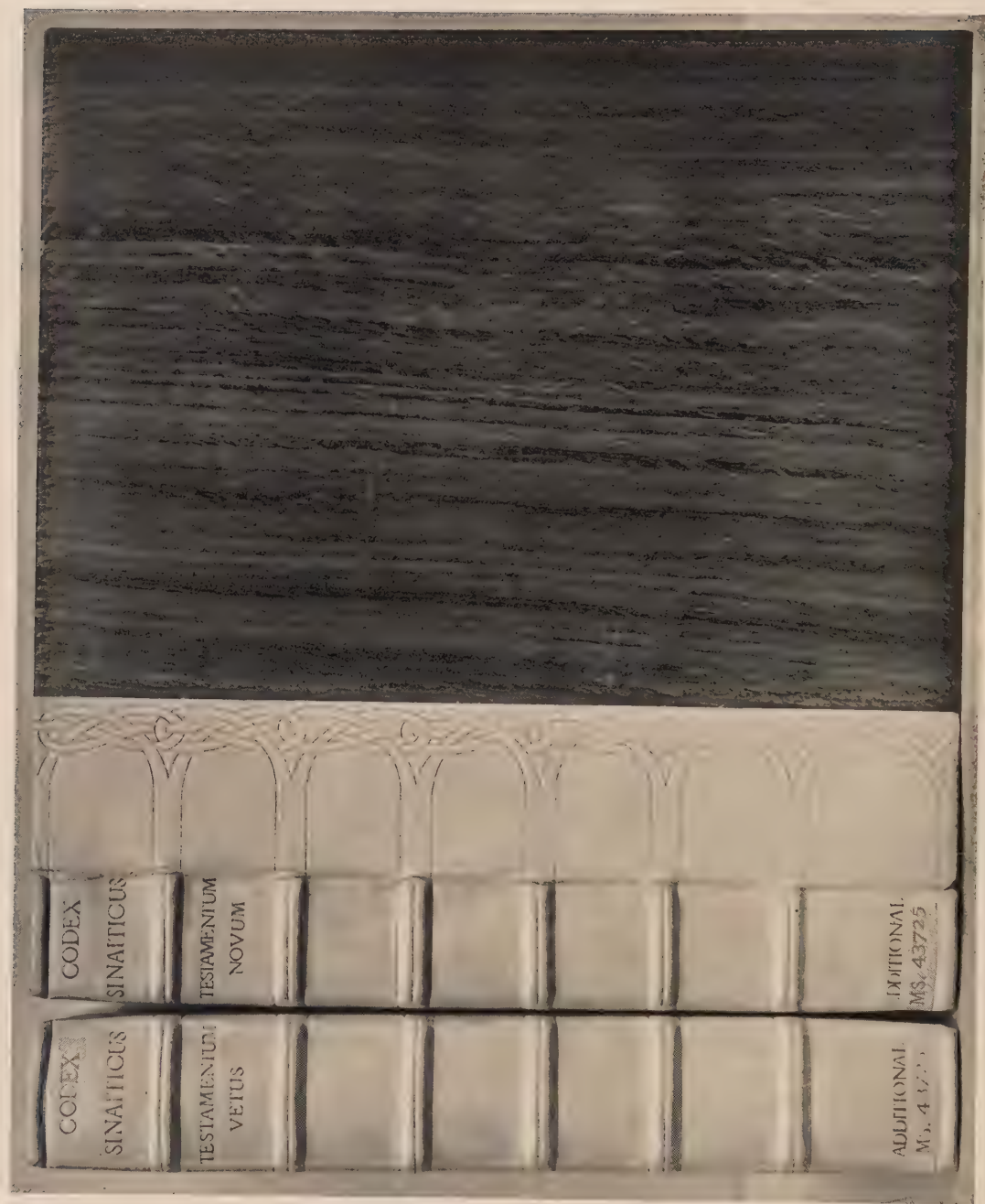
THE Codex when received consisted of detached sections and a number of single leaves.

The 'vellum', which a vellum-maker considers to consist of sheep-skin much scraped and rubbed down, is very thin and curls persistently towards the hair side.

The sections, with the eight leaves arranged with the hair side facing hair side and flesh side flesh side, and fastened together, were pricked right through as a guide to the ruling. The ruling was done with a point right across two leaves on the flesh side only, leaving an indented line on that side and a very slightly raised line on the hair side.

There is evidence of at least two bindings; the first was sewn with a single thread of loosely twisted hemp. This first binding must have come apart, as at some subsequent time numerous leaves that had become detached were roughly overcast by fine hempen thread used double, on to neighbouring sections. The overcasting was over the earlier glue at the backs of the sections and little regard was paid to the original gathering.

The overcast sections were sewn with double hempen thread



LIII. THE CODEX SINAITICUS BOUND

exactly resembling the single thread of the earlier sewing. The back of the book was very heavily glued over the remains of the earlier glue.

The thick double thread and the overcasting must have caused an unmanageable amount of swelling in the back, and the book must have been at this period misshapen and could hardly have opened well enough for the inner columns of writing to have been read easily. The edges were cut clumsily, while the back was out of shape, with the result that now that the backs of the sections are even, the fore edge is irregular.

It is evident from the cutting that the book was formerly bound in one volume. There is evidence that the last binding was cut off, possibly with a view to replacing it with something better. An unexplained feature is the separating of the inner pair of leaves of many sections by a clean cut.

The chief tasks in the repairing were the mending of the almost innumerable slits in the edges of the leaves, the flattening of the vellum, the joining of detached leaves, and the strengthening of the folds where these were weak.

For the mending, after many trials, a very satisfactory thin vellum, with a buffed underside to help the sticking, was made. For the guarding fine linen, sun-bleached to exactly the right shade, was woven in Northern Ireland, while for the flattening a frame was made that allowed weights to be attached to the edges of the leaves by strings and clips. Before being stretched the Codex leaves were left for about an hour in a damp atmosphere to soften them. The stretching-frame was also used to put some tension on the guarded leaves to avoid any cockling due to contraction, and long strips of vellum edging faulty leaves were also dried under slight tension for the same reason.

As it is necessary that every part of every leaf should be available for study, the sections were thrown out on section guards to which they were sewn by continuous stitches. As this throws a considerable strain on the unsupported sewing, at the risk of increasing the already considerable 'swelling' caused by the guarding a thick three-cord thread was used to sew the sections to the guards. As the

stitches inside the guard were glued between folded linen, every one of the fourteen stitches would have to fail before a section could come loose.

This method of throwing out the sections has the further advantage of keeping the glue and 'backing' clear of the substance of the book.

The book was sewn on six double bands of hempen cord with unbleached linen thread. The boards are of oak selected from a large number prepared and left to twist as they would for three months.

It was decided not to use clasps, although should the boards show an inclination to warp in the trying and drying Museum atmosphere these can be added at any time.

The leather, alum-tawed goat-skin, has as far as can be ascertained the same qualities as the white binding leathers that have lasted so well on old books.

The Codex is bound in two volumes, lettered on the spine in gold, and there is some simple interlaced ornament on the edges of the leather on the sides.

As the specially made materials are now to be got it is hoped that the trouble taken by the makers may help in the binding of other valuable books.

The two volumes in there present form are illustrated in Pl. LIII.

DOUGLAS COCKERELL.

EXHIBITIONS

THE Eumorfopoulos Collection which is in process of being acquired for the nation is now on exhibition at the Victoria and Albert Museum. With the exception of the objects which are on loan to provincial museums and a few unimportant pieces which were crowded out, the Collection can now be seen by the public in its entirety for the first time. When this exhibition closes the collection will be gradually divided between the Victoria and Albert and the British Museums and cannot come together again until that most desirable objective, a Museum of Oriental Art, is reached.

Meanwhile the public will be able to realize the size and importance of the Collection. It fills completely the great North Court of the Victoria and Albert Museum, and it ranges over the whole field of Chinese art. It is, in fact, a microcosm of the recent Chinese Exhibition at Burlington House; and many enthusiasts who miss the enjoyment of that wonderful display will find consolation and renewed pleasure in the Eumorfopoulos exhibition, which has had the advantage of being arranged by the same hand as its predecessor.

In some departments, indeed, a comparison of the two exhibitions would end in favour of the Eumorfopoulos Collection. The ancient jades and the Han pottery are certainly more numerous and the representation of T'ang art is not only fuller but in some ways better. The T'ang jewellery and metalwork are remarkably fine; and, even if the Collection does not include a Lohan, its T'ang pottery is unquestionably the most important of its kind that has yet been got together. Another striking feature is the architectural group, a series of pottery models of houses and buildings taken from tombs and probably of the Northern Wei period. For the rest, the bronzes include a number of specimens that are already famous; there are some important pictures and sculptures; the ceramics in general are highly interesting, though, in view of the splendid collection of Ch'ing dynasty wares already in the National Museums, very little from the later periods has been included: and there are some choice miscellaneous specimens of carved bone, ivory, and lacquer, beside an important series of early glass objects.

The Exhibition will serve to show the public what a splendid bargain they are getting in the acquisition of this great Collection. It also gives them an opportunity of helping to pay off the remaining two-fifths of the sum required for its purchase. R. L. HOBSON.

PRINTS and Drawings from Canaletto to Constable. The Exhibition of drawings and prints of landscape and architecture, under the title 'Canaletto to Constable', which was opened to the public on 29 February, occupies two bays of the gallery of the Department of Prints and Drawings. As the title implies, it includes English as well as foreign landscape-draughtsmen; prints as well as drawings are

exhibited. They are arranged on the wall-spaces and screens in groups representing successive phases and manners, irrespective of nationality. The exhibition begins with views by Canaletto of Venice and London, and is followed by the earlier eighteenth-century topographers. Later sections comprise classical and baroque landscape and architecture, architectural *capricci* by Piranesi and his French followers, and foreign topography, which may be regarded as illustrating the traditional 'Grand Tour', by English, French, and German artists of the later eighteenth century. The second bay begins with the romantic landscape of Alexander Cozens, Gainsborough, and their foreign contemporaries, and continues with a series of Dutch and English topographical water-colour draughtsmen from Thomas Hearne to George Shepherd and from Jacob Cats to Gerrit Lamberts. The exhibition concludes with the greater English water-colour artists of the first half of the nineteenth century—Girtin, Turner, Crome, Cotman, and finally Constable. The arrangement of the remaining exhibits, almost exclusively prints, on the slopes and swing-stands follows the same principle.

On the three wall-spaces (XII, XIII, and XIV) devoted to the periodical exhibition of foreign drawings is arranged a selection of the drawings in the Department from Vasari's collection, including the recently acquired sheet described in an earlier article (p. 152).

On three of the slopes and one of the wall-spaces in the bay nearest the Students' Room is exhibited part of the collection of altered plates presented by the Marquess of Sligo, noticed in the preceding number of the *Quarterly* (p. 88).

PREHISTORIC Antiquities. Since the last report (Vol. IX, p. 100) the following special exhibitions of prehistoric material have been held at the head of the main staircase in the Department of British and Medieval Antiquities. A mass of potsherds in the Greenwell Collection from Yorkshire barrows was sorted and arranged by Miss Newbigin, some being put together and restored as plain or slightly decorated bowls of neolithic type. The long barrow excavated by Mr C. W. Phillips at Skendleby, Lincs., has been already noticed (Vol. X, p. 56), and with his assistance

Dr Grahame Clark displayed the principal antiquities excavated in the Fen district for the Fenland Research Committee (Vol. X, p. 147). This exhibition was followed by a selection from the relics presented in recent years by the Governor and Company of the Bank of England, and found during the reconstruction of the Bank premises. In March attention was drawn to a geological problem by a representative series of flint implements in the Sturge Bequest from Warren Hill, between Mildenhall and Icklingham, Suffolk, the discovery of thousands of good specimens in a glacial moraine being of scientific importance.

RECENT PUBLICATIONS

IN *Nielli chiefly Italian of the fifteenth century. Plates, Sulphur Casts and Prints preserved in the British Museum*, by A. M. Hind, which has just appeared, all the examples in the collections both of the Print Room and of the Department of Medieval Antiquities have been catalogued and, in practically every case, reproduced. There are 57 collotype plates (including 4 plates of illustrative material), 24 pages of introductory matter, including descriptions of the process and a bibliography, and a catalogue of 324 numbers. The format of the book is quarto; it is bound in buckram and printed on pure hand-made paper by the Chiswick Press, Ltd.; its price is £2. It is uniform in size and style with the *Corpus of Early Italian Engravings*, which the same author has in preparation.

The British Museum collection of *nielli*, one of the most important existing in all the three forms specified in the title, had in recent years received but little attention. The Print Room series has now been rearranged and the prints have been remounted in a form which the plates of the Catalogue exactly reproduce. The Catalogue is preceded by an introduction which discusses the general history of *niello*, and the problems that surround the name and work of Maso Finiguerra. Certain capital pieces outside the British Museum are reproduced in this relation. The publication, as far as the material in the British Museum is concerned, must rank as definitive and should form an invaluable basis for the further study of the subject.

General Catalogue of Printed Books, New Edition. Volumes XII and XIII have been published, bringing the Catalogue down to BEOVULF.

ADDENDA AND CORRIGENDA

B.M.Q. IX, p. 93:

Dr Gunther Roeder, Director of the Pelizaeus Museum at Hildesheim, has published, in the *Jahrbuch des deutschen Archäologischen Instituts*, 1933, a wax model, Hildesheim 1620, very similar to that acquired by this museum. Dr Roeder says of this figure: 'Dieses Wachsmoell ist offenbar aus fünf in eigenen Formen ausgegossenen Teilen zusammengesetzt, den Beinen, den Oberschenkeln mit der unteren Rumpfhälfte, der oberen Rumpfhälfte mit dem Kopfe, und endlich den beiden Armen.' There is therefore very little doubt that this was a model for casting, composed of parts according to the usual Egyptian technique.

In a private communication Dr Roeder has pointed out that these figures almost certainly belong to the late period, and that the early date ascribed in *B.M.Q.* IX, 93 is most improbable. SIDNEY SMITH.

B.M.Q. X:

- p. 136. *For* Mr B. W. Davies *read* Mr B. W. Davis.
- p. 137. *For* Mrs Edmund Gardner *read* Mrs John Gardner.
- p. 138. *For* Moroni River *read* Maroni or Marowijne River.
- p. 140. *For* Mrs Arthur French *read* Mrs Arthur Trench.
- p. 141. *For* Miss W. Weatherall *read* Miss W. Wetherall.

p. 167, l. 7. This statement needs to be modified in the light of new evidence afforded by maps in the library of the Marquess of Salisbury at Hatfield House. In the Hatfield portfolios are two other signed plans by Adams: one entitled 'Sa:^t Nicholas Ilande by Plimmovthe, 1592' (Portfolio 2/31); the other a smaller-scale (120 yards to an inch) plan of Flushing, corresponding closely in detail with Cotton MS. Augustus I. ii. 105, executed in 1585, and dedicated 'Mecaenati suo optimo Do. Francisco Walsinghamo' (Portfolio 2/43). These portfolios also contain, in addition to an unsigned map of Falmouth Haven apparently by Adams, dated 1592 (Portfolio 2/50), a plan of Ostend (Portfolio 1/51) and of 'townes and fortes emblokinge the towne of Ostende' (Portfolio 2/46), both dated 1590, by Simon Basilius, who describes himself as servant (*famulus*) of Robert Adams. It is clear that Adams must be accorded a place of some eminence among Elizabethan cartographers.

LIBRI DESIDERATI. I

FIRST SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

Compiled by THEODORE BESTERMAN.

It has been more than once suggested, notably in connexion with the 'Friends of the National Libraries', that lists of *libri desiderati* for the British Museum should be printed, in the hope of attracting offers, either for donation or for purchase, of books which would fill gaps in the national library. We make a beginning with this list of bibliographies, compiled by a member of the F.N.L., Mr. Besterman, in the course of preparing his 'Bibliography of Bibliographies'. He has kindly placed it at our disposal, and hopes to follow it up by further lists. The Keeper of Printed Books will be glad to hear of books in the list from owners who are willing to offer them.

- FREDERIC ALGAR, List of the Principal Colonial Newspapers. c. 1850, &c. Various editions.
American Social Science Association, Free Public Libraries. New York, 1871.
JOHN ANDERSON, Catalogue of Early Belfast Printed Books. 1886.
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ERNEST AXON, Bibliography of Lancashire and Cheshire Antiquities, 1889. Manchester, 1890.
JAMES BALDWIN, The Book Lover. Various editions.
ELVA L. BASCOM, A.L.A. Catalog, 1904-1911. Chicago, 1912.
LOUIS BETHLEEM, Romans à lire et romans à proscrire. Various editions.
Bibliographie zum deutsch-österreichischen Anschlussgedanken. Weltkriegsbücherei: Stuttgart, 1928.
Biblioteca della Camera dei Deputati, Catalogo metodico degli scritti contenuti nelle pubblicazioni periodiche. Secondo supplemento. Roma 1890.
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- KARL GOEDEKE, Grundriss zur Geschichte der deutschen Dichtung. 1857, &c.
- GRACKLAUER's Fach-Katalog, nos. 1-4, 10, 18, 20-8, 35-40, 42 sqq. Leipzig 1879, &c.
- The Library of Sir George Grey . . . Philology. Vol. II, Part IV. 1859.
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CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XIII (1931-36), A-Beov. Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2s.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 1932. 15s.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6s. (with portfolio 7s.), or 6d. each.

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